

Admissions Up Ten p.c. in '42

Big Money Year For the Studios

The studios, particularly those with theatre subsidiaries, are having a high old time of it financially. A summary of financial reports from studios with current fiscal years ending next December shows bigger profits and much bigger taxes.

MGM headed the rest with a more than 1941, which yielded

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United Artists Hits Stride

United Artists, after a period of product shortage and adjustments, seems to have hit its stride in slam-bang fashion. After a series of films that kept the wickets busy, highlighted by "In Which We Serve," the company started issuing solid socks in succession at the boxoffice. "Hangmen Also Die"

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Patronage and Receipts Reach Record, Annual Report Shows

A preliminary survey of Canadian theatre business in 1942, made by the Dominion Bureau of Statistics, Ottawa, indicates that admissions and net receipts will exceed considerably the record figures of 1941.

War Has Its Compensations

With the boys wandering off to war or hauled away to essential industries, film exchange girls are taking over and doing a swell job.

For instance, United Artists. In Vancouver Janet McBeath has become an assistant booker. The same is true of Naomi Landau in Montreal and Ethel Cutler in Toronto.

The gals are sizing up the stuff and shipping it where it gets the best results. They're more personable too. It may be that exhibs will unknowingly buy personal charm along with pictures.

Who said something about curling up with a good booker?

The 1942 admission figure, based on national attendance, is 10 per cent higher than that of the previous year. Admissions to motion picture houses numbered 179,611,306—an increase of 16,964,616 in the 12-month period used by the Bureau.

Boxoffice receipts in 1942, exclusive of taxes, reached \$46,930,278, amounting to 13 per cent

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Roxy, Glenboro, Man. Definitely Closed

The Roxy Theatre, Glenboro, Manitoba, open until a while ago, has closed down. The house operated two days each week and seated 275. T. Hanneson was the licensee. Population was 500.

Last Rites for N. L. Nathanson

"One word more than any other sums up Nathan L. Nathanson. He was a bulider." With these words Rabbi Maurice N. Elsendrath characterized N. L. Nathanson, leaders of the Canadian motion picture industry for whom funeral services were held at the Holy Blossom Synagogue in Toronto.

"His constructiveness, his dynamism"

(Continued on Page 6)

New Equipment For Hartland, N.B., House

New and improved sound equipment has been installed in the Capitol, Hartland, New Brunswick. Travel curtailment caused a greater reliance on movies for entertainment and the management is helping the public enjoy itself as much as possible.

Swing Shift Shows? Yes, No, Maybe

Newspapers and theatre men got off to a false start recently when the press picked up the support of swing shift shows by O. J. Silverthorne, chairman of the Ontario Motion Picture Bureau and sent it around the country.

Fienstein Heads Mono Winnipeg Office

Abe Fienstein, formerly of the Winnipeg office of Paramount, is now managing the Monogram branch in that city.

Rob Francais, Ottawa

Thieves who forced their way into the Francais Theatre, Ottawa, opened the safe in the manager's office and got away with \$620.22.

Silverthorne said he would be glad to see odd-hour shows for defence workers where necessary, or words to that effect. The press reports made it look as if he was asking for them.

Toronto newspapers polled exhibitors, some of whom claimed that such shows had been experimented with and failed. This consensus of exhibitor opinion drew a reply in the Toronto Daily Star from Drummond Wren, general

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Manager Is Alderman

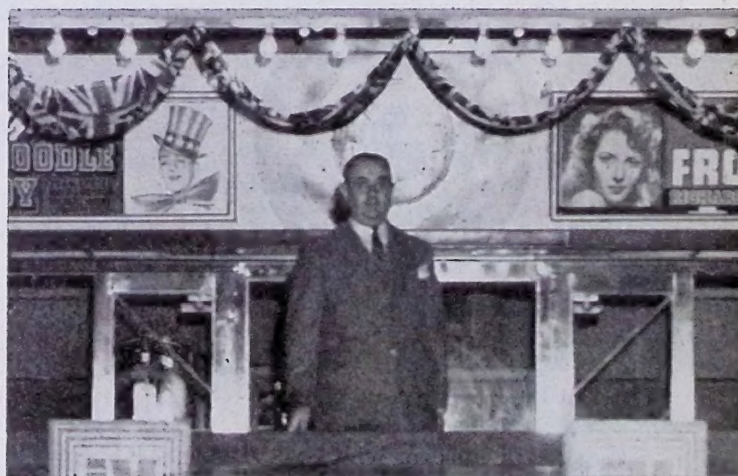
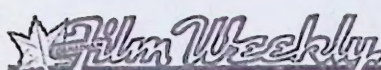


Photo by Albert Brown

Eugene Maynard, veteran Quebec showman, manager of the Savoy Theatre, Verdun, who was recently elected an alderman of Outremont, a Montreal municipality. He's the first theatre manager to win political success in that area.

'Next of Kin' has everything it takes to make a truly great picture, plus an entirely new idea never shown before on the screen. Pre-sold by every newspaper in the country, it is the first production from UNIVERSAL'S 1943-44 program—A PRE-RELEASE. Canadian premiere at the Uptown Theatre, Toronto, June 9th. (Adv.)



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'A National Loss'

N. L. Nathanson was the personification of Democracy. Only under the system being defended now in the greatest struggle in history was it possible for a man like him to give the fullest expression to his ideas. Democracy in Canada's everyday life enabled him to judge the people independently and not through self-constituted custodians of public welfare and taste. Through Democracy in action he was able to give them what they honestly wanted—lighter moments at a cost that brought no hardship with it.

The man who had started out as a newsboy and died one of Canada's most honored citizens was probably never aware of the widespread regard he enjoyed while alive. This was made plain when he died. Newspapers observed his passing with editorials of praise.

The Toronto Globe and Mail, in an editorial, referred to his departure from the Canadian scene as "A National Loss." After reviewing his career the newspaper said:

"But it was not Mr. Nathanson the movie magnate that his friends will miss. It was not as Mr. Nathanson the entrepreneur that he will be missed by Canada; but rather as Mr. Nathanson the philanthropist, the kind friend, the person to whom no worthy organization ever turned without receiving generous assistance.

"Mr. Nathanson was of the Jewish faith. But there was not a worthy organization, regardless of race, faith or creed, to which he did not contribute heavily. Whether it was the Red Cross, the R.C.A.F., the Federation for Community Service, the Toronto Symphony Orchestra, Catholic organizations, or his own place of worship, Holy Blossom Temple, he was always willing and anxious to offer a most generous hand.

"Mr. Nathanson, though born in the United States, was ardently pro-British. Again and again in the days when films from England were not popular he brought them to Canada. He did so because he always believed in the great influence for good that was the British Empire. There was hardly a cause that would help Britain that he did not give to most generously. To Mr. Nathanson, Britain was the fountainhead of justice and fair play. To him, the upholding of the Empire was not only a major duty but a matter of deep personal love.

"In the death of this fine Canadian the whole country lost an outstanding person to whom peoples of all faiths owe a great deal. No better word can be said of any man than that he served his country well. That can be said of Mr. Nathanson by all who knew either him or his work.

"To his family his loss will be deep. To his country the loss is one that will be hard to replace."

Speaking of the man whom he had known and worked with for many years, J. J. Fitzgibbons, who succeeded N. L. Nathanson to the presidency of Famous Players, said:

"The industry has lost one of its most colorful personalities. His opinions were used for the betterment of the motion picture not only in Canada, but also in the United States. I was associated with him from 1933 to 1941 as vice-president and I know that his guidance was responsible for its becoming the great chain of theatres it is today. His career was the perfect Horatio Alger type of story, proving that a poor boy can succeed by perseverance. Wherever films are made or shown, he will be greatly missed."

Dr. James S. Thompson, general manager of the Canadian Broadcasting Corporation, of which Mr. Nathanson had been a governor, said of him:

"His counsel will be greatly missed in the affairs of the corporation and as convener of the finance committee. He impressed his colleagues not only with his dynamic quality of mind, but also with his friendly spirit. He regarded his duties as a trustee for the people of Canada in the field of radio broadcasting with great seriousness."

So passed a man who brought honor to his people, his country, his industry—and to himself.

'42 BO Biz Up Plenty on '41

(Continued from Page 1)

\$5,361,019 less.

The amount spent by patrons of motion picture theatres during the year was \$57,186,780, the taxes deducted by the federal and provincial governments being \$10,256,502.

Receipts and admissions in 1941 and 1942 broke, in each case, the former Dominion record set in 1930. Receipts in that year amounted to \$38,479,500.

No provincial breakdown of admissions, receipts and taxes has been issued yet. During 1941 the number of theatres being operated in the Dominion was 1,244 and this figure is expected to be substantially the same in the period covered by the latest report.

It is expected that figures dealing with the number of persons employed in the industry and their total annual wage will be less stable than those of receipts and admissions.

Big Money Year For the Studios

(Continued from Page 1)

bumper \$6,376,228 net for the first 28 weeks of its fiscal year, which ends in August, compared with \$5,292,541 for the same period last year. The size of taxes is shown by the total operating profits before USA federal deductions, \$15,238,999—almost twice as much as during the same period last year. But despite the double take, profits were just more than a million over the same period in the last fiscal report.

Warners also doubled its operating profit in the first quarter, but after taxes the net profit was \$1,723,383 as compared with \$2,079,601 for the same period last year.

RKO's report showed \$452,383 as its final figure for the section of the fiscal year covered and 20th Century-Fox's net profit for the quarter was \$1,723,383. Paramount's net figure for the first quarter was \$3,560,000 after taxes and Republic gathered in \$248,153. Columbia's net profits, after taxes, was \$1,135,763.

These are big years for the movie business and are providing some protection financially for the uncertainty of production and distribution in the immediate future.

'Mission' Hits Sixth

Warner's "Mission to Moscow" is in its sixth week at the Hollywood, New York, and is hanging up house records.

United Artists Hits Stride

(Continued from Page 1)

started off the parade and the next in line, "Lady of Burlesque," is pulling them in in droves wherever first-runs have already materialized.

Being awaited right now is UA's biggest boxoffice bombshell, "Stage Door Canteen," which has had almost as much pre-showing attention from the public as "In Which We Serve." Public taste being what it is, "Canteen," with its numerous stars, should hang up some of the biggest grosses ever recorded.

The affairs of United Artists have interested the trade a great deal of late. There were reports of some owners selling to others but no transfers have taken place, which makes it seem that all are sure of the future of the company. In the meantime some of the outstanding independent producers in Hollywood, particularly the new ones, have declared themselves under the banner of United Artists.

Which all means that the period of incubation is over and that the company's ambitious program is becoming a reality.

Yes and No on Defense Shows

(Continued from Page 1)

secretary of the Workers' Educational Association, who took the negative side.

The Workers' Educational Association ran a number of mid-week 12.05's for war workers. Wren, after praising the helpful attitude of the film industry, especially the distributors, wrote:

"According to our records, amusement tax was paid to this owner on an average of over 400 admissions for the four showings; 516 persons attended the second presentation.

"Contrary to the 'tried and found wanting' position of the managers interviewed, the fact is that the project was tried and found to fill a genuine need. We have no information on the various examples cited about experiments where 'nobody turned up,' 'only 25 admissions,' etc. We do know that when the project was planned and organized with the participation of the war workers themselves, with the co-operation of the unions and managements involved, under the auspices of an organization in which the workers have confidence, with a program geared specifically to swing-shift workers—it was highly successful. The workers supported it, made many excellent suggestions, and came back for more."

'Mission', 'Human Comedy' All

'Mr. Pitt' Real Drama

"THE YOUNG MR. PITT"
20th CENTURY-FOX
(Running Time: 118 Mins.)

The life of William Pitt, though well-known to historians, is somewhat hazy to the average person. He was Britain's leader during an historic crisis which was very much like the present one, Napoleon's threat to the security of the motherland. Through his leadership Napoleon was defeated.

Robert Donat carries most of the film by himself, though his playing is outweighed on many occasions by the great performance of Robert Morley. Morley, as Charles James Fox, leader of the opposition, holds the patrons in his hand as he orates. It is by far the best effort of his we have seen on this side of the water.

The best department of the picture is production. The settings are excellent and so intriguing to the eye that each shot is worth framing. The scenes of Old England have rarely been presented in such true and interesting fashion. As a period picture "The Young Mr. Pitt" leaves others far behind in historic accuracy and excellence of scenic reproduction.

The story follows Pitt from boyhood on. At 24 he becomes a much-jeered prime minister, always hounded by Fox. Later he captures the affection of the people, rising and falling in their estimation as events bring hope or fear. He dies vindicated, of course.

Visually and from an acting standpoint "The Young Mr. Pitt" is a superb film. Though sometimes leisurely, it soon picks up again.

There is a large cast on hand. Those whose performances stand out above the rest, with the exception of the leading characters, are Phyllis Calvert, John Mills, Raymond Lovell, Albert Lieven, Stephen Haggard and Herbert Lom.

Such outstanding figures of history as Napoleon, George III, Talleyrand and Lord Nelson are portrayed.

"The Young Mr. Pitt" should provide an interesting evening in the theatre anywhere—but particularly in Canada.

"MISSION TO MOSCOW"

VITAGRAPH
(Running Time: 123 Mins.)

The most controversial film of any year is the main distinction enjoyed by "Mission to Moscow" from a box office standpoint. It is a picture, of course, that should be seen by as many people as possible in the interests of understanding with Russia. Whether its documentary nature will bring it the business it deserves past the early runs is to be seen. Knitted brow circles will lap it up and persons politically aware will find it decidedly worth while.

"Mission to Moscow" is a mission to the English-speaking peoples. It is frankly aimed at better relations with our Soviet allies. The story is history, the film a refresher course and a sum-up in the light of the results of past events, which seemed so suspicious at the time. Russia had reasons for the actions which won her disfavor before her entry into the war. The film offers them.

The film opens with an explanation of its thesis by the author of the book from which it originated, a best seller. Ex-Ambassador Joseph E. Davies gives it his blessing. Then begins the parade of most of the outstanding politicians of today. Some are flatteringly presented, others otherwise. The picture is extremely honest in that it names names and judges actions.

For an episodic film, it is certainly strung together well and builds naturally. A vast cast enacts the events which preceded Russia's entry into the war, as seen through the eyes of Mr. Davies. Walter Huston, as Mr. Davies, has never given a finer performance. Nor has his voice, used to narrate some of the sequences, ever been better.

The main thing about "Mission to Moscow" and the box office is that it can be sold in a big way. The stuff is there—and plenty.

Names that stick out in the crowded screen credits, beside that of Mr. Huston, are Ann Harding, Oscar Homolka, George Tobias, Gene Lockhart, Richard Travis, Maurice Schwartz, Jerome Cowan and Eleanor Parker.

"THE HUMAN COMEDY"

REGAL
(Running Time: 119 Mins.)

The film version of William Saroyan's book is a big bargain for home folks. It is probably the most easy-to-take film ever made, as unexciting as your favorite chair and as comfortable. The scotchish Mr. Saroyan's previous works have occasioned many cries of "What's he getting at?" from the ordinary public. In this case the motion picture technique has apparently held back the confusion and allowed only the simple things to go through.

"The Human Comedy" is a story of boyhood days in a wartime small town. Mickey Rooney, as a telegraph messenger, is in an ideal position to peep into the lives of the folks around him. That is the course the picture takes. You follow his cycling from office to home and look in upon the effect of the telegrams he delivers. His path crosses the lives of his neighbors, bringing extraordinary news to ordinary people. Little things are highlighted and big things express themselves with their own proper dramatic value.

Rooney is the leading earner in his family when his older brother goes to war. Central point of all activity is the telegraph office, where Frank Morgan is a kindly, drunken and philosophical old brass pounder. He is, with Rooney, the chief attraction during the unreeling, despite a brief bit of work by five-year-old Jack Jenkins that will be long remembered. The presence of Fay Bainter, as Rooney's mother, Marsha Hunt and James Craig as the romancers, and Clem Bevans, Darryl Hickman, Alan Baxter, Donna Reed, Henry O'Neil, Barry Nelson, Rita Quigley and others, doesn't detract from the hold of Morgan and Rooney on the customers.

In the end Mickey Rooney delivers the telegram telling of the death of his own brother overseas. It is the perfect and plausible climax.

"The Human Comedy" doesn't shout, race or build suspense but it is so friendly and down-to-earth that it is one of the year's most enjoyable screen adventures.

'Mr. Lucky' Fine Film

"MR. LUCKY"
RKO
(Running Time: 98 Mins.)

Aside from the drawing power of Cary Grant and Laraine Day, "Mr. Lucky" is a distinctly fresh piece of work. Its technicians have managed to avoid almost all the time-honored routines in story twists. They've been mighty clever about it and the result should bring big payoffs at the wicket.

It's the story of a gambler smitten with a society girl. Starting off in that familiar fashion, it hurries to depart from paths of such pictures in the past. Grant, the gambler, runs a gaming ship. He's got two things to worry about, the need of a bankroll and his draft status.

The gambler seeks to use his ship as part of a war charity effort, with the idea of stealing a good part of the profits. In the course of his tries, which yield much comedy and gay banter, he runs into Miss Day, who can't see things his way.

To stay out of the draft he takes the identity of one of his employees who died leaving a low category card. The disgruntled ex-partner, whose share of the ship Grant won in a gamble, learns that the deceased employee had three convictions under the Baumes Law and a fourth would have sent him to jail for life. Grant, in assuming his identity, didn't know this and the partner tries to use the knowledge to even the score.

Grant's actions among war effort workers brings some realization of the cause. A letter from Greece to the man he is pretending to be, read to Grant by a priest, tells of the heroic struggle there. Grant sees the light. He has been successful in arranging a gaming night for the war charity group and sets about keeping the profits from being stolen by the gamblers. Successful, he escapes aboard his gambling ship, requisitioned by the government to deliver supplies overseas.

It's a swell picture with a swell cast. In it are Gladys Cooper, Alan Carney, Henry Stephenson, Walter Kingsford, J. M. Kerrigan and Charles Bickford.

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I ESCAPED FROM
THE GESTAPODean Jagger, Mary Brian,
John CarradineSTRANGER FROM
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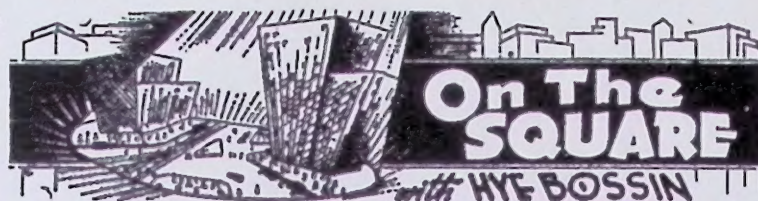
Johnny Mack Brown

SPY TRAIN

Richard Travis
Catherine Craig

SARONG GIRL

Ann Corio

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Thelma's Back

The sun will shine a little brighter around the Sunnyside softball compound now. Thelma Golden of the Paramount offices here, Canada's queen of the whirl-and-twirl craft, may return there after a fast sizeup of the Chicago pro setup she intended joining.

You can't blame Thelma. She had to make a fast decision. Once she pitched in the USA pro league, the amateurs here would bar her. If she couldn't stand up to the schedule—and she didn't think she could—there would have been no action for her all season. It meant getting caught in the switches.

You see, the players there are hired by the league and apportioned to the various teams. Thelma was slated for one of the weakest in the league because the pitching strength she would provide might bring the team up to par.

The schedule was a corker, calling for a game a day and a seven-day week. Softball pitching and base distances in the USA are almost as long as hardball ones. Thelma, to keep her team in the running, would have had to live in the pitcher's box. The way Thelma looked at it, she could invade Italy all by herself if she had the power and durability asked of her by the pro league.

So she did some hurry-up thinking and avoided the pro action, which would have immobilized her one way or the other.

There ain't nothin' dumb about our Thelma.

Sair Lee Passes

The sudden passing of Sair Lee of Toronto, radio and night club singer who had many friends in the industry, caused many expressions of regret among film people. Her sister, Rohama, is a Hollywood scenarist.

Sair, a grand girl who starred with Ned Sparks on the Ontario Government program last year, extended her career to New York and there met and married Lieut. Nat Sontag of the United States Army. She was home a month ago and dropped in to see friends in the film colony.

A schoolteacher who was a fine pianist, she retired from teaching to sing and play and enjoyed much popularity. She and Ruth Lowe, the composer, were well-known as a two-piano team. Sair and Ruth often appeared as a trio with Mrs. Hart Wintrob, who was known professionally as Mary Miles. Ruth and Esther sent a floral wreath fashioned in imitation of a piano keyboard.

Bright, beautiful and with a personality that attracted everyone, Sair Lee will be missed by all who were fortunate enough to know her.

Hollywood Could Learn

Dropped in to watch one of Toronto's two Chinese stock companies perform the other day. They really have theatre presentation simplified. Too bad it can't be adapted.

The orchestra sits right on the stage with the actors and is obviously bored. Good reason, too. The show starts about three and goes on to 10.30 without a change of program. And always the same show each time. They've seen it hundreds of times.

The audience doesn't mind. Patrons bring lunch and seeds to chew, hello friends from everywhere, indulge in general all-round conversation, go out and come back a dozen times. Nobody minds, least of all the players.

Stagehands work in front and behind the actors. A flash sign a couple of feet above the players tells what company it is and none finds it distracting. Symbolic props are used. A whip represents a horse and so on.

The play, near as I could gather, was about two women married to each other, one posing as a man. The "man," having been captured with a band of brigands, had to marry the chief's daughter to keep his (her) head off the chopping block. And doesn't know how to explain the situation safely.

There's an idea for Hollywood.

Chinese are loyal to their actors. They support them in great style all the year round.

Last Rites for
N. L. Nathanson

(Continued from Page 1)

mic personality, his unbounded vision, gave inspiration and stimulation to all good works. He had a deep and abiding faith in Canada and the Empire and he manifested this faith time and again during his full life," the Rabbi said.

In his funeral oration, Rabbi Eisendrath remembered Mr. Nathanson's faith and energy, his ever ready desire to help in the work of his community and the nation. He recalled Mr. Nathanson's philanthropy which never differentiated between Jews and non-Jews and always helped men and organizations of all creeds and denominations. He spoke of this motion picture pioneer's aid in helping the progress of his city, his province and his country.

The synagogue was packed with 1,500 people of all faiths and creeds, reflecting the mind and character of a man whose philanthropy was never limited or partisan.

Two former Ontario lieutenant-governors, W. D. Ross and Dr. Herbert A. Bruce, both personal friends of Mr. Nathanson, were among the mourners. Attending the service with other government officials was Dr. James S. Thomson, general manager of the CBC, who was closely associated with Mr. Nathanson when the latter was a member of the CBC board of governors.

Messages of condolence came from Mr. Nathanson's associates in the film business in Canada, the United States and Britain. Among film producers and studio heads who wired condolences were Major Albert Warner, Barney Balaban, Jack Cohn, Nicholas Schenck, Jack Warner, N. J. Blumberg, and J. Cheevers Cowdin. Major Andrew Holt and S. W. Smith of British Lion Films cabled sympathy from England.

Among screen players who had known Mr. Nathanson for many years and wired condolences were Charles Boyer, John Loder, Bud Abbott and Lou Costello.

Honorary pallbearers named were John A. Cooper, Arthur Slaght, K.C., Hon. W. D. Ross, E. L. Ruddy, Charles Driman, R. O. Johnson, Burnham L. Mitchell, Dr. J. S. Thomson, Sir William Wiseman, and Nicholas Schenck.

Active pallbearers were H. Rupert Bain, Thomas J. Bragg, Dr. Smirle Lawson, Haskell M. Masters, Hon. J. Earl Lawson, George McCullagh, Sqdn. Ldr. D. A. MacIntosh and Joseph Tarshis.

There were many film men present from the United States and Canada, among them F. J. McCarthy of Universal studios and J. R. Grainger of Republic studios.

V-Loan Exec. Thanks Industry

From J. P. Alwyn, assistant chairman of the Ontario Public Relations section of the National War Finance Committee, J. J. Fitzgibbons, of Famous Players, who led the motion picture end, received a letter of praise and thanks.

Wrote Alwyn, in part:

"The co-operation of theatre managers generally throughout the Province has been very much appreciated by Victory Loan organizers and I hope that you will convey to all members of the Motion Picture Section of the National War Finance Committee our sincere thanks and warm appreciation of their important contribution to the success of the Fourth Victory Loan Campaign in the Province of Ontario."

He also thanked the Famous Player chief for his personal assistance and that of his company.

Burden-Lipton Wed

Wedding bells have rung for Len Burden, assistant manager of the Marks, Oshawa. He was married recently to Miss Lillian Lipton. Both are formerly of Toronto, and have now taken up residence in Oshawa.

Alexander, Rouyn, Helps Community

The management of the Alexandra Theatre, Rouyn, Quebec, will donate the receipts of a number of Saturday evening shows to the committee for the beautification of the town. Part of the work will be to create playground facilities for the children.



Film exchanges in the Detroit area required to work a 48-hour week by the law. Some have protested, claiming that certain staff members must be available at all times needed. . . . If the increased public demand continues, Westerns may soon find increased playing time in downtown houses. . . . "Snow White," which grossed \$1,600,000 in England, is being released there. . . . Metro has placed its Henry Ford story on the production list. . . . Sol Lesser is already preparing a second Canteen film.

Mae West is coming back in a United Artists film. . . . Now that England unfroze American film money, production will increase there because of the expected revival of the quota laws. Studios are required to spend so much on English production before any amount of distribution is allowed on American-made pictures. . . . Newest among the actor-producers is Pat O'Brien. . . . 20th-Fox elected the same board of directors, which includes Willkie, whose book, "One World," is being bid for by Metro and Goldwyn.



Marguerite Chapman has four brothers in the USA services. . . . Cheryl Walker, star of "Stage Door Canteen," has been married for two years to a doctor, it was revealed. . . . "The responsibility of coping with right script, with complicated salary matters, and the 1,001 big and small things connected with a career makes a girl prematurely old," says Joan Fontaine. Plenty of girls would still trade places with her. . . . The real name of Hedy Lamarr's stand-in is Sylvia Lamarr. . . . Kathryn Aldridge, star of many of those hair-raising serials the kids love, has never been hurt at work. The other night, on the stage, she broke her leg. . . . Canadian girl making good in Hollywood as a writer is Rohama Lee of Toronto, who just wrote "Tonight We Bomb Calais."

Mary Dowell, chorus girl in a New York cafe, has been signed as a writer by a Hollywood studio. She wrote such interesting letters to a publicity agent that, with her permission, he showed them to the powers-that-be, who were properly impressed. Which is another blow at the legend that chorus girls are dumb. . . . Charles Bickford, renowned as a movie tough guy, plays a priest in "The Song of Bernadette." He is flattered enough to get to bed early to get rid of some wrinkles. . . . Reason for the success of Ernst Lubisch as a director is his thoroughness. His new film, "Heaven Can Wait," took two years to plan. He tested 397 actors and actresses for it. . . . Cornelia Otis Skinner, one of the leading actresses of the stage for many years and a writer of note, was brought to Hollywood to do a screen treatment of the book on which she collaborated, "Our Hearts Were Young and Gay." Now she will become a screen actress—but not in the film she wrote!

A certain Hollywood producer has the habit of scratching his head. "Why do you always scratch your head?" someone asked. "Because," he answered, "I'm the only one who knows where it itches." . . . "Rags" Ragland, the comedian who has appeared with Red Skelton in a number of films, is an example of the uncertainties of life. An itinerant prizefighter, he liked to hang around backstage in burlesque houses with his actor friends. He became a burlesque actor and from that a screen star. But before he was a prizefighter he made his living as a handy man, washing windows, painting chimneys, etc. There's no royal road to stardom, it seems.

Canada's Mary Pickford, whose dream is to help establish a Girl's Town along the lines of Boy's Town, once tramped with Clare Boothe, beautiful authoress and congresswoman. That was in 1913 and they both played child fairies in "The Good Little Devil". . . . A friend of Betty Grable with the Yanks in Africa wrote her that he met an Arab who, on seeing her picture, offered two camels and three goats if she would be his wife! And that's a high price out there. . . . The ambition of Osa Massen is to be a film cutter again. In Copenhagen she used to sort, cut and stitch film together, often for her own films. She thinks that other cutters favor the stars and leave many a hopeful on the floor. While working at celluloid slicing in England the studio made a test of her, which she cut, and followed with a contract.

Leo the Lion to Fly With RCAF

MGM's Leo will join an RCAF squadron of sky scrapers while its Canadian, English and American members go about their business. The group, to be known as "The Lion Squadron," was presented with a bronze figure of the screen growler at a ceremony in England.

The bombers will bear the names of different MGM stars.

'Reap' and 'Rhythm' Pile Up Piastres

Paramount's "Reap the Wild Wind," fashioned by DeMille in Technicolor, has gone over the \$3,000,000 mark in Canada and the USA, and "Star Spangled Rhythm" has already hauled in \$2,400,000 in advanced runs alone. "China" is coming along in great style also.

"Reap" is expected to bring in another million before it reaches the shelves.



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Slightly Dangerous

Just what the lads and lasses want in springtime
—summer too! (Lana Turner, Robert Young.)

Assignment in Brittany

3rd Big Week at Criterion, N.Y. (Watch
new star Pierre Aumont; with Susan Peters.)



Presenting Lily Mars

Breaks Capitol N.Y. record in sensational
World Premiere. Another "For Me and My
Gal"! (Judy Garland, Van Heflin.)

The Human Comedy

As predicted! First 12 cities tremendous
nationwide! Climb on board! (Mickey
Rooney, Frank Morgan.)

Du Barry Was A Lady

Previewed East and West! The Biggest Eyeful
of Technicolor Musical Show your box-office has
—ever seen! (Red Skelton, Lucille Ball, Gene Kelly.)

Bataan

As Big as its name! First
Coast Preview confirms all
predictions. (Robert Taylor.)

Cabin in the Sky

Greatest musical novelty in years sweeps America
(Ethel Waters, Rochester, Lena Horne, Duke Ellington.)

Metro-Goldwyn-Mayer

It doesn't have to be printed big to
tell where the big ones come from.